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for

October, 1944

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ES	Bost	SON	Sonart
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THE GRAMOPHONE SHOP, Inc.

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Vol. VII

Record Supplement for October, 1944

No. 10

ALBENIZ (ISAAC)

ALBENIZ: Navarra (Arr. by Artur Rubinstein) & BRAHMS: Ballade No. 5 in G minor, Op. 118, No. 3. Artur Rubinstein (piano). 12" record (2 sides), No. V-11-8622; price \$1.05.

Two sides of the many sided pianist Artur Rubinstein are displayed on this disc: the flashy, brilliant technician and colorist in the Albeniz selection and the warm-hearted musician in the Brahms.

The Navarra was left incomplete at Albeniz' death so Déodat de Sévérac completed it. It is usually heard in this form, but Mr. Rubinstein plays his own arrangement with great success. The work has been shortened somewhat. The only other available recording is an orchestral version by Arbos in Columbia's Spanish Album No. 1 (CM-146). The only other piano version is an older version on HMV (once available in the United States) by Mr. Rubinstein.

Other versions of this lovely Brahms Ballade by Wilhelm Bachaus and Eileen Joyce have been discontinued, so the field is wide open for the fine Rubinstein version. The recording has caught all the varied colors of this great pianist's tone.

BACH (JOHANN SEBASTIAN)

BACH-MITROPOULOS: Fantasia and Fugue in G minor (Peters Vol. II, No. 4) (The "Great" G

minor) (3 sides) & BACH-BOESSENROTH: Wir Glauben all' en einen Gott (Peters Vol. VII, No. 60) (The "Giant" Fugue) (1 side). Minneapolis Symphony Orchestra conducted by Dimitri Mitropoulos. Two 12" records in Set CX-244†; price complete with album \$2.63.

In 1720 Bach visited Hamburg, the center of the northern school of Organists, in order to obtain the position as organist at the Jacobi-Kirche. He probably played this work for the aged organist Reinken, who was in his nineties and although he did not get the position he left the world a masterpiece.

The Fantasia, in the hands of Bach, was transformed from an improvisation form consisting of cadenzalike passages punctuated by massive chords. Like the Prelude, the Fantasia was a development of the preliminary flourishes used by keyboard soloists as a signal they are about to begin. The rhapsodical feeling of the older Fantasias is present in this work, but it is controlled by a structural balance that had heretofore been undreamed and vitalized by harmonic devices arresting even today.

It is interesting to note that no manuscripts contain both the Fantasia and the Fugue. A copy of the Fantasia has the subject of the Fugue written on the back, however, so we may assume it is to follow.

The orchestration is brilliantly carried out. The full resources of the orchestra are brought into play and are resonantly recorded. On the last side of the set is an orchestration by the librarian of the Minneapolis Orchestra, Hermann Boessenroth, of the "Giant" Fugue, the Chorale-Prelude Wir glauben all' en einen Gott.

BACH-STOKOWSKI: Fugue in G minor (Peters Vol. IV, No. 4) (The "Little" G minor Fugue) & **STILL:** Afro-American Symphony-Scherzo only. All-American Orchestra conducted by Leopold Stokowski. 12" record (2 sides), No. C-11992D; price \$1.05.

Generally known as the "Little" G minor, to distinguish it from two more important works in the same key, this lively spontaneous work is notable for its tunefulness and drive. The recording has been in the catalogue before on the last side of Stokowski's version of Beethoven's *Fifth Symphony* (CM-451) and is notable for its clarity and resonance. It may be recommended as one of Stokowski's best transcriptions. The young instrumentalists acquit themselves with flying colors.

On the reverse side is the sparklingly humorous *Scherzo* from William Grant Still's *Afro-American Symphony*. Mr. Stokowski has introduced many of this composer's works to the public on concert programs, so is more than qualified to play them for recording. There was a previous recording of this section by the Rochester Eastman Symphony, which has been discontinued.

BEETHOVEN (LUDWIG VAN)

BEETHOVEN: Duet in E flat major for Viola and 'Cello. William Primrose (viola) and Emanuel Feuermann (cello). 12" record (2 sides), No. V-11-8620; price \$1.05.

Beethoven's *Duett mit zwei obligaten Augenglasern*, or *Duet for Viola Cello and Two Obligato Eyeglasses* was written as a musical joke sometime during 1796, and has been neglected on present day concert programs because of the rare combination of instruments. However, with this splendid performance, we may hope to see it gain some measure of popularity. The work is melodious and has many touches of Beethoven's humor. The recording is crystal clear, capturing all the nuances of both of these great instrumentalists. A previous recording by Paul and Rudolf Hindemith has been withdrawn for many years.

BRAHMS (JOHANNES)

BRAHMS: Ballade No. 5 in G minor, Op. 118, No. 3. See **ALBENIZ:** Navarra.

BUZZI-PECCIA (ARTURO)

BUZZI-PECCIA: Serenata Gelata (Frozen Serenade) & **FILIPPI:** El ti (Let's be informal) & **NUTILE:** Mamma mia che vo' sape' (Neopolitan Song). Salvatore Baccaloni (bass in Italian) and Pietro Cimara (piano). 12" record (2 sides), No. C-71609D; price \$1.05.

Of the three songs on this record, only one has been recorded before in this country, Nutile's charming Neopolitan song *Mamma mia che vo' sape'* which was done by Caruso, Schipa and Gigli, but all these have been withdrawn. The other songs are no less charming, and should be in the collections of the admirers of Mr. Baccaloni's art. Good balance has been maintained between the voice and piano.

RACHMANINOFF (SERGEI)

RACHMANINOFF: Concerto No. 4 in G minor, Op. 40. Sergei Rachmaninoff (piano) and the Philadelphia Orchestra conducted by Eugene Ormandy. Four 12" records (8 sides) in Set VM-972†; price complete with album \$4.72.

Some time shortly before his death on March 28, 1943, Sergei Rachmaninoff recorded several of his major works with the Philadelphia Orchestra, and also some single discs. These latter have been making their appearances on the Victor lists for some time, and now a major work appears.

Dedicated to Nicholas Medtner and originally finished in 1926, this work was introduced by the Philadelphia Orchestra conducted by Leopold Stokowski. Dissatisfied with it, Rachmaninoff revised it first in 1938 and then reintroduced it in 1941 on his tours. This time it met with critical approval. Its broad flowing melodies are similar to those in the Second Concerto and the drive and impetus of the Third Concerto are also present. The orchestration, mature throughout, suggests the symphonies. However, the work has its own individual moods and colors. Requiring great technical ability, the concerto should be popular in the concert hall as well as on records for it has many passages of pianistic display. The three movements are marked *Allegro vivace*, *Largo*, and *Allegro vivace*.

The Philadelphia Orchestra responds to Eugene Ormandy's spirited conducting and gives Mr. Rachmaninoff splendid support. The composition has been recorded resonantly and clearly, the piano tone emerging in a most lifelike manner. The attractive album cover was done by Arzybasheff.

A first recording which may be recommended to the host of admirers of the art of Sergei Rachmaninoff.

EDUCATIONAL RECORDS

INSTRUMENTS OF THE ORCHESTRA. Two 12" records (4 sides) in Set CX-250; price complete with album \$2.63.

Examples of instrumental music are given in this set by means of excerpts from recordings in the Columbia catalogue. An announcer gives the name of the instrument and a selection is played in which that instrument is prominent. For instance, a section of Haydn's Trumpet Concerto is used to demonstrate the trumpet, and a section of the recording is used in the set. So it goes throughout the entire orchestra. It is a fine idea and can be very helpful for students and study groups learning music appreciation.

The excellent notes on the inside covers identifying the instruments and the recordings have been prepared by Syd Skolsky, whose book "Evening With Music" is reviewed elsewhere in the SUPPLEMENT. The set may be recommended to schools or individuals for it may provide an introduction to the music of the symphony orchestra.

DICTION

PAYEN (LOUIS): Priere pour nos ennemis. Sarah Bernhardt (Recitation in French) & **DE LISLE: La Marseillaise.** Military Band. 12" record (2 sides), No. CRS-9; price \$2.25.

An unusual record of the voice of Sarah Bernhardt, available for the first time in the United States and for the first time anywhere for the ordinary phonograph, for it was recorded in 1918 by a method which could not be reproduced by ordinary reproducing units. The voice emerges clearly and powerful in this denunciation of the enemies of France. A valuable addition to the small supply of discs made by the great French actress.

On the reverse side there is an electric recording of the French National Anthem. The edition is limited.

COLLECTIONS

RUSSIAN FOLK SONGS. Marusia Sava (soprano) & V. Kayaloff's Orchestra. Three 10" records (6 sides) in SEVA Set; price complete with album \$3.67.

Included in this album of Russian folk songs are the following selections: *How Strange, Liberty, Vanishing Days, Black Shawl, My Rifle, Tabor.*

SOUTHERN SLAV SONG GEMS: Zinka Milanov (soprano) and Orchestra conducted by Dr. Lujo Goranin. Three 10" records in Set SON-M6; price complete with album \$3.67.

Na Bembasi (By Bembasha Waters); Ukor (Maiden's Reproach); Daleko m'e moj Split (Split, My Homeland, So Far Away); Domovini i Ljubavi (To My Homeland and To My Love); Gor'cež jezera (By the Lake); Ko lani sem (When Last Year I Passed By).

Zinka Milanov, a leading dramatic soprano of the Metropolitan Opera Company, has recorded a group of folk songs arranged and conducted by Dr. Lujo Goranin. After studying with her great compatriot, Milka Ternina, Mme. Milanov sang in her native Yugoslavia, Prague, Vienna, Salzburg, New York, Buenos Aires, Rio de Janeiro and other musical centers with great success. Her voice is shown off to great advantage by these records, for she does not force her tones as she does at times in the opera house. Although the orchestra is small, the total effect of this set is pleasant, for the songs are full of deep feeling. The recording is good, with all the rich qualities in Mme. Milanov's voice being caught.

POPULAR SETS

PAN-AMERICANA. Alfred Mendez and his Orchestra. Three 10" records (6 sides) in Standard Album No. T507; price complete with album \$2.10.

This excellently recorded album of Pan American dances contains popular selections from Puerto Rico, Cuba, Mexico, Brazil and Argentina. The large orchestra plays them with vigor. Included are: *La Candelaria (Guaracha), Ebrio de Cariño (Bolero), Melodia de Ayer (Danzon), Hasta la Vista (Corrido), Paraíso de Amor (Samba), Regresando (Ranchera).*

AMERICAN WALTZ MEMORIES. Paul Lavalle and his String Orchestra. Four 10" records (8 sides) in Set MC-62; price complete with album \$3.67.

Contained in this well recorded album of popular waltzes are: *A Kiss in the Dark; Wonderful One; Remember; That Naughty Waltz; Missouri Waltz; Beautiful Ohio; Always; Let Me Call You Sweetheart.*

BLUES. Three 12" records (6 sides) in Set ASCH-A550; price complete with album \$5.24.

Contained in this album of "Blues" are the following selections: *Careless Love Blues & T. B. Blues*, sung by Nora Lee King with piano accompaniment by Mary Lou Williams; *Too Evil to Cry*, sung by Champion Jack

Dupree with piano; *Ain't Gonna Be Treated This Way*, sung by Woodie Guthrie and Cisco Houston with guitars; *Lonesome Train*, played on the harmonica by Blind Sonny Terry with Woodie Guthrie, guitar. These recordings are fine examples of blues singing and playing.

BOOGIE-WOOGIE IN BLUE. Harry (The Hipster) Gibson (piano and vocal) with instrumental accompaniment. Four 10" records (8 sides) in Set MC-62; price complete with album \$3.67.

The Hipster's Blues (Opus 6 $\frac{7}{8}$); *Handsome Harry*, *The Hipster*; *Riot in Boogie*; *Stop That Dancin' Up There*; *Get Your Juices at the Deuces*; *The Hipster's Blues* (Opus 7 $\frac{1}{2}$); *Barrelhouse Boogie*; *4F Ferdinand*, *The Frantic Freak*.

SONGS FOR VICTORY. The Union Boys, Woodie Guthrie, Cisco Houston & Josh White with Guitars. Three 10" records (6 sides) in Set ASCH-A346; price complete with album \$2.89.

Hold the Fort; *We Shall Not Be Moved*; *UAW-CIO*; *A Dollar Ain't a Dollar Any More*; *Sally Don't You Grieve*; *Jim Crow*; *Hold On*.

IRISH BALLADS. Frank Connors (tenor) and Bob Stanley and his Orchestra. Four 10" records (8 sides) in Set MS-465; price complete with album \$2.62.

My Wild Irish Rose; *I'll Take You Home Again Kathleen*; *You're Irish and You're Beautiful*; *Mother Machree*; *When Irish Eyes Are Smiling*; *A Little Bit of Heaven*; *Rose of Tralee*; *Little Town in Ould County Down*.

JAZZ

The following 12" BLUE NOTE records are again in stock, and are priced at \$1.57 each.

BN-10: *Barrelhouse Breakdown & Kansas City Farewell.* Pete Johnson Blues Trio (Pete Johnson—piano, Ulysses Livingston—guitar, Abe Bolar—bass).

BN-15: *Honky Tonk Train Blues & Tell Your Story Blues.* Meade "Lux" Lewis (piano).

BN-25: *Back Water Blues & Carolina Balmoral.* James P. Johnson (piano).

BN-28: *High Society & Blues at Blue Note.* Edmond Hall's Blue Note Jazzmen (Edmond Hall—clarinet, Sidney De Paris—trumpet, Vic Dickenson—trombone, James P. Johnson—piano, Arthur Shirley—guitar, Israel Crosby—bass, Sidney Catlett—drums).

BN-31: *Blue Interval & Seein' Red.* Edmond Hall's All Star Quintet (Edmond Hall—clarinet, with vibraphone, piano, guitar, bass).

BN-34: *Sugar Foot Stomp & Sweet Georgia Brown.* Art Hodes' Blue Note Jazzmen (Max Kaminsky—trumpet, Vic Dickenson—trombone, Edmond Hall—clarinet, Art Hodes—piano, Arthur Shirley—guitar, Sid Weiss—bass, Danny Alvin—drums).

BN-35: *Squeeze Me & Bugle Call Rag.* Art Hodes' Blue Note Jazzmen.

BOOK REVIEW

EVENINGS WITH MUSIC. Syd Skolsky. 382 pages.. E. P. Dutton & Co., Inc., New York City, N. Y. 1944. \$3.00.

Primarily for the person who has little or no knowledge of music, this well written book should be of great help to music educators, study groups and record collectors.

After studying at Juilliard School of Music, Mrs. Skolsky taught piano and music appreciation in New York City for awhile, and is at the present time teaching her method in Albany, N. Y., where she is prominent in musical life.

Divided into 27 "Evenings," Mrs. Skolsky begins with a discussion of the instruments of the symphony orchestra and with the music of the classical composers. The forms used in the various movements of the symphonies and concertos are discussed at some length. The Columbia Recording Company has sponsored this book, and in connection with its publication, has released an album of educational records on the instruments of the orchestra. This album is discussed in the book, as are many other recordings of this company.

A short biographical sketch of the composer whose work is discussed precedes an analysis of the symphony or concerto. In this way the novice may learn about the work, the composer and many times, of the age in which the composer worked. In the discussion of the form of the composition, detailed references are made to recordings issued by Columbia of the works in question. Charts of the forms are in the text. However, as this is an introductory book, there are no complicated analyses of the harmonic structures, the various key changes and other more detailed problems of music appreciation.

A splendid book for either an individual or for a text in schools or clubs interested in learning more about music enjoyment.

FRITZ KREISLER ON RECORDS

Born in 1875, Fritz Kreisler received his first music lessons on the violin from his father, who recognized the boy's talent. After studying with Auer and Hellmesberger at the Vienna Conservatory, he went to Paris where he worked with Delibes and Massart. Graduating with highest honors, he soon sailed for America. He made his debut in Steinway Hall on November 10, 1888, and then toured the United States with Moritz Rosenthal.

Returning to Europe, he abandoned his musical career for ten years, and when he returned to the concert stage in Berlin in March, 1899, critics proclaimed him even better than before his retirement. Additional study and further tours followed. In 1914, he served with the Austrian Army at the outbreak of war, and was wounded at Lemberg early in that conflict. After being discharged from the army he was allowed to travel, so he made his way to America, and since that time, 1915, he has virtually made this country his home, and has recently become a citizen.

Mr. Kreisler is celebrated, both as a composer and a violinist. In the latter field he has but few rivals in some types of compositions and none in others. Few violinists can play the music of the 17th and 18th centuries with the warmth and color that Mr. Kreisler does, and his performances of Beethoven and other 19th century composers are not to be dismissed lightly. On the other hand, as a composer, he has had a varied career. Many of his light selections have become and remain favorites, such as the ever popular "Liebesfreud" and "Schon Rosmarin." In addition he has written a string quartet which was recorded at one time, but is no longer available. His operettas "Orange Blossoms" and "Cissy" were very popular at one time, the latter having been made into a film with Grace Moore, called "The King Steps Out," and he has recently written a new work which will be produced this Fall on Broadway.

Many of the compositions which were supposed to be the works of such early composers as Porpora, Vivaldi, Boccherini, Couperin and others were found to be the work of Kreisler, for as a young man he had found it difficult to program his own compositions, so performed "arrangements" of works of minor 17th and 18th century composers, with great success.

Mr. Kreisler's recording career has been very long indeed. His first discs were probably made 40 years ago, and he has been in the studios off and on since then. He was one of the earliest violinists to make major works with the electric process and has remade most of these since "higher fidelity" came into being. Many of his older discs have been withdrawn, but we may hope that some will be available again after the war, along with his Beethoven Sonata recordings, which have not been available for some time.

In spite of a serious accident a few years ago, this great artist has recovered and has returned successfully to the recording studio and the concert platform.

THE FRITZ KREISLER RECORDINGS

BACH (JOHANN SEBASTIAN)

Minuets in G major and G minor (Arr. Winter-nitz) & BEETHOVEN: Gavotte in F major (Arr. A. Walter Kramer). With Carl Lamson (piano). 10" record, No. V-1136; price \$.79.

Partita No. 3, E minor—Gavotte only (Arr. Kris-ler) & KREISLER: Rondino on a Theme of Beethoven. With Franz Rupp (piano). 10" record, No. V-10-1022; price \$.79.

BEETHOVEN (LUDWIG VAN)

Concerto for Violin and Orchestra in D major, Op. 61. With the London Philharmonic Orches-tra conducted by John Barbirolli. Six 12" rec-ords (11 sides) in Set VDM-325; price complete with album \$6.30.

Gavotte in F major. See BACH: Minuets.

BRAGA (GAETANO)

Angel's Serenade & SCHUBERT: Ave Maria. With John McCormack (tenor) and Vincent O'Brien (piano). 12" record, No. V-8033; price \$1.05.

BRAHMS (JOHANNES)

Concerto for Violin and Orchestra in D major, Op. 77. With the London Philharmonic Orches-tra conducted by John Barbirolli. Five 12" rec-ords (9 sides) in Set VDM-402; price complete with album \$5.25. (Not in stock at present time.)

CADMAN (CHARLES WAKEFIELD)

At Dawning (Arr. Rissland) & LEMARE: An-dantino (Arr. Saenger). With Carl Lamson (piano). 10" record, No. V-1165; price \$.79.

From the Land of the Sky-Blue Water (Arr. Kreisler) & QUEEN LIKIUKALANI: Aloha Oe (Arr. Kreisler). With Carl Lamson (piano). 10" record, No. V-1115; price \$.79.

CHOPIN (FREDERIC)

Mazurka in A minor (Posthumous), Op. 67, No. 4 (Arr. Kreisler) & GRAINGER: Londonderry Air (Arr. Kreisler). With Franz Rupp (piano). 10" record, No. V-2164; price \$.79.

DEBUSSY (CLAUDE)

Petite Suite—En Bateau only (Arr. violin and pi-ano) & Prélude No. 8—La Fille aux Cheveux de Lin (Arr. Hartmann). With Carl Lamson (pi-ano). 10" record, No. V-1358, price \$.79.

DRDLA (FRANZ)

Souvenir & FOSTER: Old Folks at Home (Arr. Kreisler). With Carl Lamson (piano). 10" rec-ord, No. V-1325; price \$.79.

DVORAK (ANTONIN)

Humoresque, Op. 101, No. 7 (Arr. Kreisler) & TCHAIKOWSKY: Quartet in D major, Op. 11—Andante Cantabile only (Arr. violin and piano). With Franz Rupp (piano). 12" record, No. V-15217; price \$1.05.

Slavonic Dance No. 3 in G major (Arr. Kreisler from Slavonic Dance No. 16, A flat major, Op. 72, No. 8) & Indian Lament (Arr. Kreisler from 2nd movement of Sonatina G major, Op. 100). With Carl Lamson (piano). 12" record, No. V-7225; price \$1.05.

FOSTER (STEPHENS)

Old Folks at Home (Arr. Kreisler). See DRDLA: Souvenir.

FRIML (RUDOLF)

Indian Love Call (from "Rose Marie") & ROM-BERG: Deep in My Heart, Dear (from "The Student Prince"). With Carl Lamson (piano). 10" record, No. V-1151; price \$.79.

FALLA (MANUEL DE)

La Vida Breve—Dance No. 1 (Arr. Kreisler) & KREISLER: Liebesfreud. With Franz Rupp (piano). 10" record, No. V-1891; price \$.79.

GODARD (BENJAMIN)

Jocelyn—Lullaby & GOUNOD: Ave Maria. With John McCormack (tenor) & Vincent O'Brien (piano). 12" record, No. V-8032; price \$1.05.

GOUNOD (CHARLES)

Ave Maria (The celebrated Bach-Gounod "Ave Maria"). See BRAGA: Angel's Serenade).

GRAINGER (PERCY)

Londonderry Air. See CHOPIN: Mazurka in A minor.

HEUBERGER (RICHARD)

Midnight Bells (from "The Opera Ball") & KREISLER: The Old Refrain. With Michael Raucheisen (piano). 10" record, No. V-1465, price \$.79.

KREISLER (FRITZ)

My Favorites: Caprice Viennois, Tambourin Chinois, Liebesleid, La Gitana, Schön Rosmarin. With the Victor Symphony Orchestra conducted by Charles O'Connell. Three 12" records (6 sides) in Set VM-910; price complete with album \$3.67.

Liebesfreud & Liebesleid. With Carl Lamson (piano). 12" record, No. V-6608; price \$1.05. See also **DE FALLA:** La Vida Breve.

The Old Refrain. See **HEUBERGER:** Midnight Bells.

Rondino on a Theme of Beethoven & Schön Rosmarin. With Carl Lamson (piano). 10" record, No. V-1386; price \$.79. See also **BACH:** Gavotte.

Tambourin Chinois & Caprice Viennois. With Franz Rupp (piano). 12" record, No. V-14690; price \$1.05.

Tambourin Chinois & MASSENET: Thais—Meditation. With Carl Lamson (piano). 12" record, No. V-6844; price \$1.05.

LEHAR (FRANZ)

Frasquita Serenade (Arr. Kreisler) & Kreisler Serenade. With Carl Lamson (piano). 10" record, No. V-1158; price \$.79.

LEMARE (EDWIN)

Andantino. See **CADMAN:** At Dawning.

QUEEN LILIUOKALANI

Aloha Oe. See **CADMAN:** From the Land of the Sky-Blue Water.

MASSENET (JULES)

Thais-Meditation. See **KREISLER:** Tambourin Chinois.

MENDELSSOHN (FELIX)

Concerto for Violin and Orchestra in E minor, Op. 64. With the London Philharmonic Orchestra conducted by Sir Landon Ronald. Three 12" records (6 sides) in Set VDM-277; price complete with album \$3.67.

MOZART (WOLFGANG AMADEUS)

Concerto for Violin and Orchestra No. 4 in D major, K. 218. With the London Philharmonic Orchestra conducted by Dr. Malcolm Sargent. Three 12" records (6 sides) in Set VDM-623; price \$3.67. (Not in stock at the present time.)

NEVIN (ETHELBERT)

Mighty Lak' a Rose & The Rosary (Both arr. Kreisler). With Carl Lamson (piano). 10" record, No. V-1320; price \$.79.

PAGANINI (NICOLÒ)

Concerto for Violin (Transcribed and arranged by Kreisler from First Movement of Concerto No. 1, in D major). With the Philadelphia Orchestra conducted by Eugene Ormandy. Two 12" records (4 sides) in Set VM-361†; price complete with album \$2.62.

POLDINI (EDUARD)

La Poupée Valsante & RIMSKY-KORSAKOFF: Song of India (from "Sadko"). With Franz Rupp (piano). 10" record, No. V-1981; price \$.79.

RACHMANINOFF (SERGEI)

Marguerite (Albumblatt) (Arr. violin and piano) & TCHAIKOWSKY: Humoresque, Op. 10, No. 2 (Arr. Kreisler). With Carl Lamson (piano). 10" record, No. V-1170; price \$.79.

RIMSKY-KORSAKOFF (NIKOLAI)

Hymn to the Sun (from "Le Coq d'Or") & SCOTT: Lotus Land (Both arr. Kreisler). With Franz Rupp (piano). 12" record, No. V-15487; price \$1.05.

Song of India (from "Sadko"). See **POLDINI:** La Poupée Valsante.

ROMBERG (SIGMUND)

Deep in My Heart, Dear (from "The Student Prince"). See **FRIML:** Indian Love Call.

SCHUBERT (FRANZ)

Ave Maria. See **BRAGA:** Angel's Serenade.

SCOTT (CYRIL)

Lotus Land. See **RIMSKY-KORSAKOFF:** Hymn to the Sun.

TCHAIKOWSKY (PETER ILICH)

Andante Cantabile. See **DVORAK:** Humoresque. **Humoresque.** See **RACHMANINOFF:** Marguerite (Albumblatt).

SECOND REVIEWS

BEETHOVEN (LUDWIG VAN)

BEETHOVEN: Sonata No. 17 in D minor, Op. 31, No. 2 ("Tempest"). Walter Geiseking (piano). Two 12" records (4 sides) in Set CMX-39; price complete with album \$2.63.

The second of three sonatas making up Opus 31 was written some time during 1802 and marks a change from the youthful to the mature composer. The stormy first movement foreshadows much that is in the late sonatas and quartets. The work is on the whole melodious and is one of the most popular among many Beethoven admirers.

Walter Geiseking performs this difficult sonata with his accustomed brilliance and assurance. His sense of style is always refreshing, and it is nowhere more in evidence than in the slow section of this composition. He has been recorded with utmost fidelity, although the set is not particularly new. It is certainly one of the better piano recordings in the Columbia catalogue and has been out of stock for some time, but a new supply of drop-automatic pressings has been received. With so few Beethoven Sonatas available today, one is doubly grateful that so fine a performance is recorded.

BIZET (GEORGE)

BIZET: Carmen—Act I, Habanera & THOMAS: Mignon—Act I, Connais-tu le pays. Rise Stevens (mezzo-soprano, in French) and Orchestra conducted by Frieder Weissmann. 12" record (2 sides), No. C-71192D; price \$1.05.

Of the two sides, the *Mignon* selection is by far the better, for the *Carmen* suffers from indifferent singing and conducting and also the lack of a chorus. It is well recorded, however. On the other side, Miss Stevens displays a fresh voice which is set against a superb orchestral background. Her conception of the role is familiar to all who saw and heard her last season at the Metropolitan Opera House, so it is necessary only to add that her voice records well and that her diction is clear, as is her vocal line.

Thomas' setting of the Goethe text is one of the loveliest passages in all of French opera and should be in every collection. Since Miss Stevens' version is not only the most recent and the best recorded but also contains some first rate singing, it is the one to obtain.

BIZET: Carmen—Act II, Toreador Song & PUC-
CINI: Tosca, Act I, Te Deum. Lawrence Tibbett (baritone in French and Italian) and the Metropolitan Opera Chorus and Orchestra conducted by Giulio Seti. 12" record (2 sides), No. V-8124; price \$1.05.

Mr. Tibbett's robust and vigorous singing is the outstanding feature of this disc which has been out of stock for some time. A new supply is now on hand.

There have been other recordings of the *Toreador Song* in the past few years, but none of the magnificent closing scene of the First Act of Puccini's *Tosca*. Granted that the recording cannot equal the performance in the opera house from the point of view of dynamics alone, the disc, nonetheless, makes a splendid showing, for it has Mr. Tibbett at his vocal prime and a large chorus and orchestra directed by a better than average operatic conductor. Recommended for those who do not have the complete recordings of these operas and wish to collect the highlights.

BOCCHERINI (LUIGI)

BOCCHERINI — FRANCAIX: Scuola di Ballo — Ballet Suite. London Philharmonic Orchestra conducted by Antal Dorati. Two 12" records (4 sides) in Set CX-157; price complete with album \$2.63.

Luigi Boccherini's compositions have not had too kind of a fate until comparatively recently, for most of his reputation rested on a single minuet from a string quartet. Most of his many quartets were all but unknown and his virtuoso cello concertos seldom performed. In the last ten years or so there has been a remarkable revival of Boccherini's works, particularly by way of the phonograph. Quartets are appearing on the European lists so may be pressed here some day. In the meantime, the music arranged for the ballet *Scuola di Ballo* or *Ballet School*, commissioned in 1924, has been recorded under the expert direction of Antal Dorati. The young French composer, Jean Françaix, has orchestrated many themes of Boccherini for this light frivolous ballet in a charming manner. Although the ballet itself is no longer in the active repertory, it is occasionally revived with great success. It is a fragile work, which needs many expert dancers who have a good sense of humor.

Witty, humorous, melancholy, satiric and serious, this music is completely enchanting, and the recording and performance by the London Philharmonic Orchestra are up to fine continental standards.

COATES (ERIC)

COATES: London Suite. London Philharmonic Orchestra conducted by Eric Coates. 12" record (2 sides), No. C-69339D; price \$1.05.

Eric Coates, the popular English composer and conductor, wrote many popular suites for the Promenade concerts in London, and none has been more popular than the *London Suite*. The three sections are marked *Covent Garden (Tarantelle)*, *Westminster (Meditation)*, and *Knightsbridge (March)*. A popular English folk song *Cherry Ripe* is used in the first section, conjuring up memories of Charles II and Nell Gwyn, who used to sell oranges at Covent Garden. The other sections are no less popular, the last one in particular becoming a favorite in this country.

Two earlier versions of the suite have been discontinued, so there is no competition for the composer's own version. The London Philharmonic plays with proper verve and esprit under the composer's direction, and they receive splendid recording.

DVORAK (ANTONIN)

DVORAK: Slavonic Dance No. 1 in G minor (Arr. Kreisler) and PARADIS: Sicilienne. Simon Goldberg (violin) and Arpad Sandor (piano). 10" imported record (2 sides), No. T-B1286; price \$1.57.

Dvorak's *Slavonic Dance No. 2 in E minor*, or in the Kreisler transcription, *No. 1 in G minor*, is played in true virtuoso style by Simon Goldberg, well known for his fine Mozart and Beethoven records with Lili Kraus. On the reverse side is a lovely *Sicilienne* by the blind Austrian pianist, Maria Therese von Paradis, a pupil of Mozart's. (It was for her that he wrote the *Piano Concerto No. 18 in B flat major*, K. 456.)

This discontinued Telefunken disc is available in very limited quantities.

DVORAK: Slavonic Dances No. 8 in G minor & No. 16 in A flat major. Lajos Kiss and Orchestra. 10" imported record (2 sides), No. T-A1207; price \$1.57.

Two more *Slavonic Dances* played by one of the popular continental orchestras in gypsy style. The recording is as fine as the playing. A limited quantity is available at the present time.

GERSHWIN (GEORGE)

GERSHWIN: Memories & KERN: Medley. Savoy Hotel Orpheans with Vocal. 12" record (2 sides), No. C-7346M; price \$1.05.

These medleys of popular favorites contain the following George Gershwin hits: *Rhapsody in Blue*, *Lady Be Good*, *I'll Build a Stairway to Paradise*, *The Man I Love*, *S'Wonderful*, *I Got Rhythm*, and *Rhapsody in Blue*, and the following hits of Jerome Kern: *Whose Baby Are You*, *Why Do I Love You*, *Ka-lu-a*, *Can't Help Lovin' dat Man*, *Who?*, and *O' Man River*. The selections are tastefully arranged and are well played and sung by this English group.

GLINKA (MICHAEL)

GLINKA: Midnight Review & SCHUMANN: The Two Grenadiers. Feodor Chaliapin (bass in Russian) and Orchestra. 12" record (2 sides), No. V-6619; price \$1.05.

A remarkable song done with great feeling and intensity by the late Feodor Chaliapin. On the reverse side is a version of the famous Schumann song in Russian. Though the orchestra is woefully small, the recording weak, yet the magnificent artistry of this great singer is enough to convey the meaning of these songs. Recommended to those who are not familiar with the songs of the great Russian composer, Glinka.

HAYDN (FRANZ JOSEPH)

HAYDN: Quartet in C major, Op. 76, No. 3 ("Emperor") (7 sides) & Quartet in D minor, Op. 76, No. 2—Andante only (1 side). Lener String Quartet. Four 12" records in Set CMM-246; price complete with album \$4.73.

The four movements of the famous "Emperor" Quartet are marked *Allegro*, *Poco adagio*; *Cantabile*, *Menuetto (Allegro)*, *Finale (Presto)*. The name is derived from the second movement which has as a theme for a set of four variations the music Haydn wrote as a setting for a hymn written by Lorenz Leopold Hauschka. This music was first performed on the birthday of the Emperor, February 12, 1797. It was later adopted as the Austrian National Anthem. The tune is of obscure origin, for it bears a resemblance to a Croatian folk melody which Haydn must surely have known.

The Lener Quartet perform the work with silken smoothness and a degree of accuracy that seems to approach perfection. Many people feel that this group is somewhat over-refined for some music, but this does not seem out of place, somehow, in Haydn. The recording is most lifelike, and is available in drop-automatic sequence only.

HINDEMITH (PAUL)

HINDEMITH *Kleine Kammermusik*, Op. 24, No. 2. Los Angeles Wind Quintet. Two 10" records (4 sides) in Set CMX-149; price complete with album \$2.10.

It is curious that this highly modern work should have waited so long to be recorded electrically, for it was written in 1922 and had been recorded in the acoustic era. After being in demand for several years, it was finally released a few years ago. The present recording was made by a group of West Coast musicians including Haakon Bergh (flute), Gordon Pope (oboe), D. H. McKenney (clarinet), Don Christlieb (bassoon) and Jack Cave (horn).

Ironical and bitter undertones are present as well as sly humor. The music, spontaneously created, may best be enjoyed spontaneously. Its four parts marked *Lustig (Jolly)*, *Walzer (Waltz)*, *Ruhig und Einfach (With Quiet Simplicity)* and *Schnell (Quickly)*. The high spirits and rhythmic energy, to say nothing of the genuinely lyric slow movement, make an uncommonly appealing example of contemporary chamber music. A new supply of drop-automatic sets is once again in stock.

PONCHIELLI (AMILCARE)

PONCHIELLI: *La Gioconda*—Act 1, Voce di donna o d'angelo & **VERDI**: *Don Carlos*—Act IV, O don fatale. Bruna Castagna (contralto in Italian) with Orchestra conducted by Alfredo Antonini. 12" record (2 sides), No. C-71276D; price \$1.05.

Bruna Castagna's big, luscious voice is heard to advantage in the lyric *Romanza* of *La Cieca* from the First Act of Ponchielli's melodramatic opera *La Gioconda*. It is seldom sung as well in the opera house, for Castagna usually sings the more important role of Laura. On the reverse side she is at home in the great aria of *Eboli* from the truly magnificent Fourth Act of Verdi's *Don Carlos*. Her top notes are secure and her control of the vocal line is a joy to hear. Mr. Antonini's orchestral backgrounds are tastefully conducted. Since there are no other recordings of recent vintage available, this record is recommended to those who like great music properly sung.

RAVEL (MAURICE)

RAVEL: *Daphnis and Chloe*—Suite No. 2. Philadelphia Orchestra conducted by Eugene Ormandy. Two 12" records (4 sides) in Set VM-667; price complete with album \$2.62.

Composed for the Diaghilev Ballets Russes, *Daphnis and Chloe* was first produced at the Théâtre du Chalet in Paris on June 8, 1912, with Nijinsky and Karsavina in the title roles with Pierre Monteux conducting. The score had been composed in 1910 and had been published the next year. Two orchestral suites had been drawn from the score and been performed with success. The Second Suite, here recorded, consists of three sections, *Daybreak*, *Pantomime*, and *General Dance*.

Although Mr. Ormandy's performance is not particularly French in feeling, it is properly sensuous and is played to perfection by the superb instrumentalists of the Philadelphia Orchestra who have been accorded lifelike recording. A new supply of this set is again in stock in manual sequence only.

SAINT-SAENS (CAMILLE)

SAINT-SAENS: Symphony No. 3 in C minor for Organ and Orchestra, Op. 78. Symphony Orchestra conducted by Piero Coppola with Alex Allier (organ) and Lucien Pettitjean & Denise Hebrecht (pianos). Four 12" records (8 sides) in Set VDM-100; price complete with album \$4.72.

First performed by the London Philharmonic Society in 1886, the Saint-Saens *Symphony No. 3* was dedicated to Franz Liszt, who had sponsored his opera *Samson and Delilah* some years before at Weimar.

The Symphony grows from one theme stated at the very beginning of the first movement. It is a powerful yet melodious work which has been recorded with great skill. Although it is not new, the acoustics of the Salle Pleyel, Paris, where the set was made, are so good that the orchestra sounds very lifelike, even after quite a few years.

The work is in four movements: *Adagio; allegro moderato, Poco adagio, Allegro moderato-Scherzo, Maestoso-Finale*.

The Symphony, it may be noted, is actually the fifth work in this form that Saint-Saens wrote, but he discarded his Second and Third Symphonies and in re-numbering them, the Fourth became the Second and the Fifth, the Third.

SIBELIUS (JAN)

SIBELIUS: *Finlandia*, Op. 27, No. 7. Philadelphia Orchestra conducted by Eugene Ormandy. 12" record (2 sides), No. V-17701; price \$1.05.

Of this work, the composer has said: "The thematic material in *Finlandia* is entirely my own." However, the melodies so closely approximate the folk spirit and speak so fervently of Finnish national feeling that the Czarist government forbid its performance at the time it was written (1894).

Today it is Sibelius' most popular piece and has been recorded many times. This version was in an album commemorating the composer's 75th birthday, and is one of the finest available. The single record is in stock at the present time.

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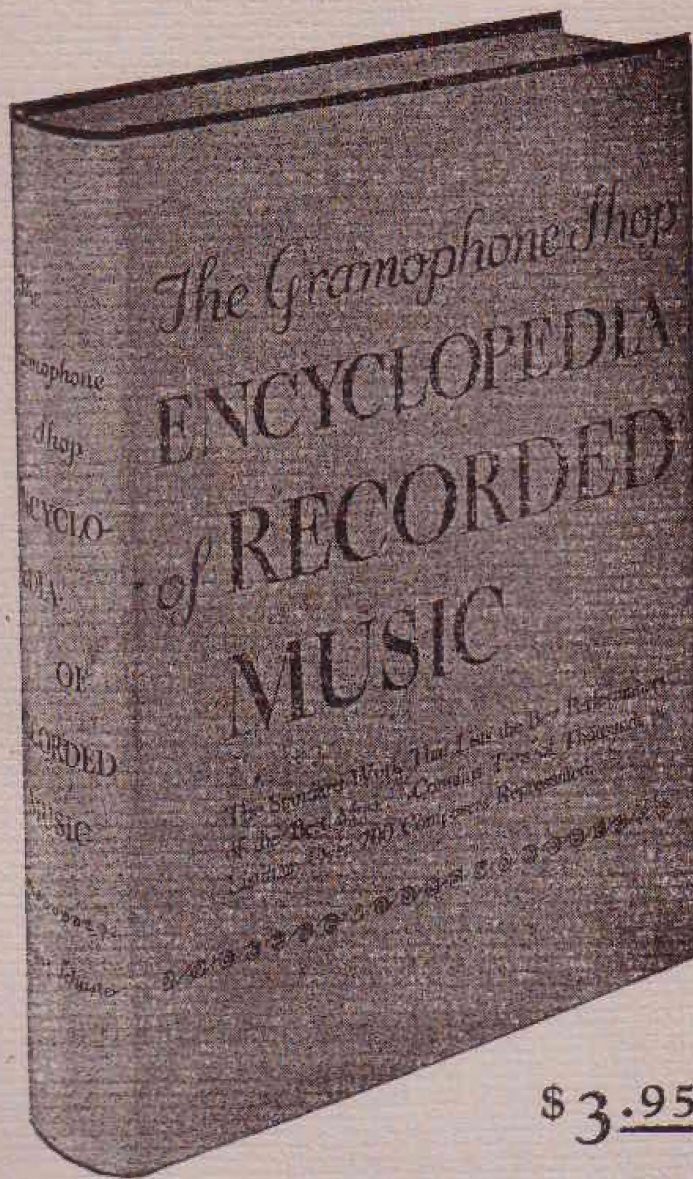
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